1:Nimuendajú E-5 (1941-1942) 1952
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who attended earlier Tukuna ceremonies.[1] Maw writes that the arrival of the masked dancers "was announced by a noise (I think by beating a kind of a drum)" and only Bates, in 1857, speaks of a "monotonous see-saw and stamping dance accompanied by singing and drumming."[2]

There are no drums or dance staves in the illustration "Maskenzug der Ticunas" in Spix's atlas, nor are there any in Bates's. However, the European-type drum was spread among tribes to the north of the Amazon, whence it could have come to the Tukuna through other Indians; and Spix attended a dance among the Passé and Yuirí that he characterized as a "nationalen Militärmarsch."[3] However, in this place there was also a foreign military detachment.

Spix gives us an indication of what was probably the original form of the Tukuna drum. Describing the entrance of the masked dancers, he writes: "Den Beschluss machte ein altes häßliches, ganz schwarz bemaltes Weib welches auf einer getrockneten Schilkrötenschale einen einförmigen Tact schlug."[4]

Even today this type of drum, called pɔ:'vi, or tɔri'—from tracajá, "turtle," because it is always made of turtle shell—is used along with the other wood-and-leather drum, although only for specific ceremonies and in a way which differs from that shown in Spix's illustration. Furthermore, the shell is usually much larger, the ones in Spix's plate being from 50 to 60 cm. long. A rod for striking the drum is securely tied on it in a horizontal position. The drum, with the plastron facing up, is hung horizontally from the house roof, about 1 m. from the ground, the two ends of the rod being held by two men, one of whom handles the drumstick while the other shakes the rattle. The head of the drumstick is wrapped in tururí bark cloth. Grasping the rod of the drum, the two men dance four paces to the front and four to the rear. Behind them dance the others.

The text of the chants sung on this occasion refers to the turtle and consists of the repetition of a few words:

1. The turtle is our child.
2. The soft place in the black mud.
3. The cove of the river of half-white water.
4. The grey ambaúvas are his resting place.
5. Like the royal hawk I seize my turtle.
6. His lake has muddied [troubled] water.

and so forth. A strange element is the use of Tupí words in these chants: river, panana' (Tupí, parana'; Tukuna, ta/t|), and royal hawk, virava' (Tupí, wira-wasu'; Tukuna, da:v|).

At a fixed moment the two men remove the drum from the cord and, holding it by the ends of the rod, take a few turns with it about the house where the feast is being celebrated, accompanied by the other dancers. This instrument, as well as the dance form, appears to me to be entirely aboriginal.

The large xylophone (slit drums), *torocána* in the lingua geral, were never used by the Tukuna, who only know of them from the Witóto and Miránya.

[1] Spix and Martius, p. 1188; Maw, p. 220.
[2] Bates, 2:405.
[3] Spix and Martius, p. 1186.
[4] *Ibid.*, p. 1188.

4: Marcoy T-5 (ca. 1865) 1875 SQ20 Tucuna SQ20

All that I have been able to *note*, rather than write, respecting their idiom—thick, guttural, and almost inexpressible as it is by the European glottis—is given in the subjoined table. 192

TICUNA IDIOM.

God	Tupana.
devil	mhohoh.
heaven	nahné.
sun	chajeh.
moon	tahuemajeh.
star	ehtta.
day	hunehi.
night	suitan.
morning	pamah.
yesterday	ineh.
to-day	hoinhua.
water	dechieh.
fire	ojheh.
rain	pokú.
cold	dayoun.
heat	ayaqué.
earth	huahin.
stone	abekú.
sand	nanekeh.
river	natejh.
forest	naïnejé.
tree	naïné.
wood	nai.
man	iyaté.
woman	ihié.
child	bouh.
old man	yuaga.
old woman	yaqué.
young	yaté.
dead (or death)	tayouh.
house	ih.
canoe	oüheh.
oar	cuemuih.
basket	pechi.
girdle	matchincharé.
bow	huerah.
blowing-tube	nihieh.
lance	nané.
poison	goré.
fish	sahoui.
manioc (cassava)	itcha.
banana	ppohhi.
cotton	tech.
palm	houmich.
flour	nachacou.
wax	eisah.
pecary	houahoun.
tiger	hai.
cayman	cecya.
bird	hueri.
butterfly	dleri.
fly	cauhta.
mosquito	ah.
white	ecori.
black	huahué.
red	dahouh.
green	deheh.
blue	yauh.
thief	mhuinta.
to steal	namcuhuita.
to open	ddea.
to attach	qneyamay.
to roast	nahnaï.
to run	lilah.
to arrive	hintahua.
to go out	reinhouhou.
to sleep	peh.
to awake	bayanahi.
to eat	toübueh.
one	hueih.
two	tarepueh.
three	tomepueh.
four	aguemoujih.
five	huemepueh.
six	naïmehuepueh.
seven	naïmehuetatareh.
eight	naïmehuetameapueh.
nine	gomeapueh.
ten	gomeh.

During our journey up the Atacoari, we were witnesses, though not of the tragedy itself, which took place at some distance, at least of the results of a tragedy in which an ethnologist of the old school would have seen an incontestable proof of the existence of the warlike women of the river Nhamondaz, concerning whom travellers and savants have written much, from Orellana who first saw them in action and dubbed them *Amazons*, down to La Condamine, who, it is true, did not obtain personal experience of them, but who, on the authority of a sergeant-major of the Brazilian force, who, in his turn, obtained his knowledge of such matters from a deceased grandfather, thought 114